

# JOHN SINGER SARGENT



A CATALOGUE OF THE MEMORIAL EXHIBITION  
OF HIS WORKS AT THE MUSEUM OF FINE ARTS  
BOSTON · FROM NOVEMBER THIRD TO DECEMBER  
TWENTY-SEVENTH · MCMXXV







MEMORIAL EXHIBITION OF THE  
WORKS OF  
JOHN SINGER SARGENT

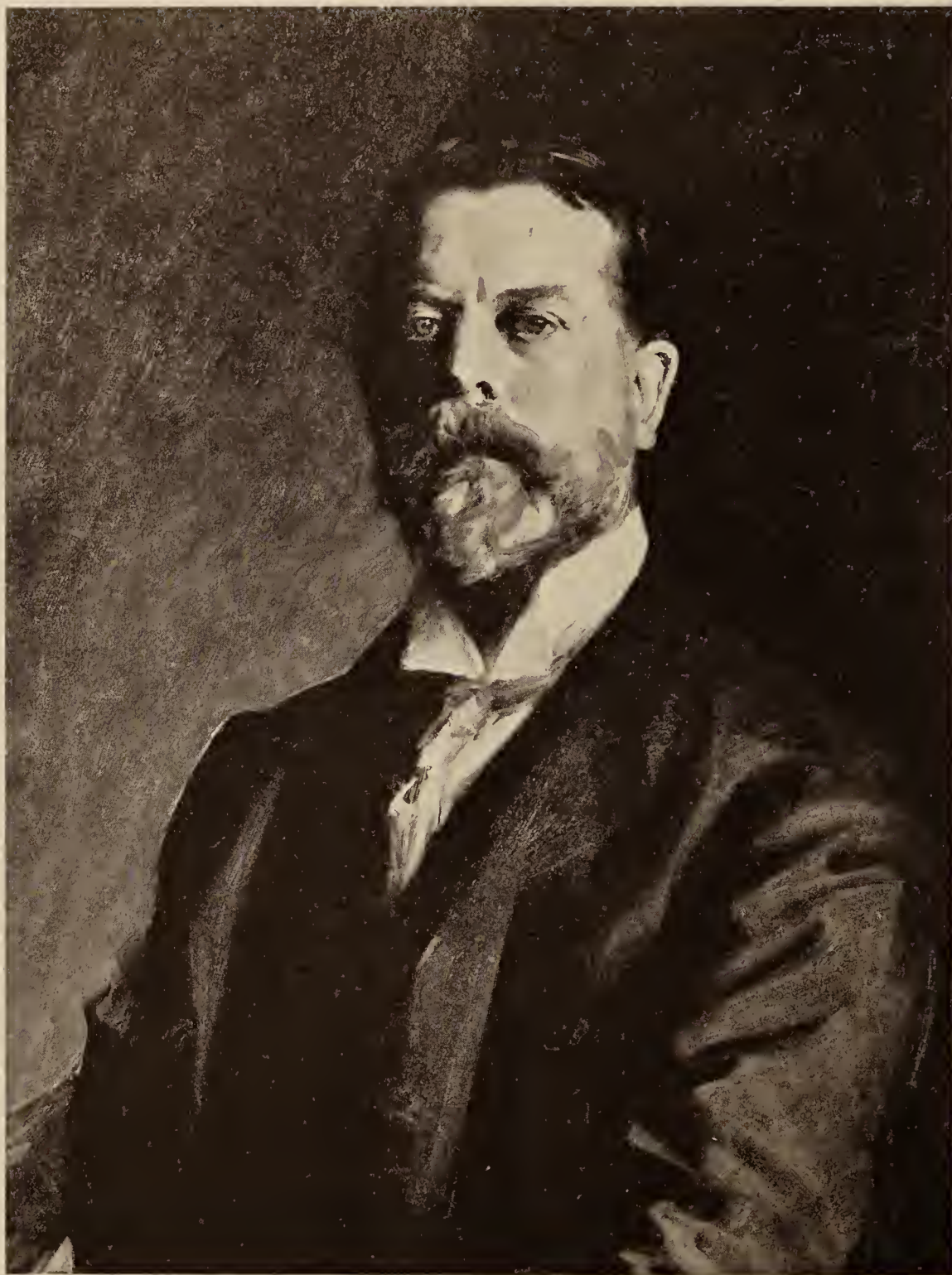






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SELF-PORTRAIT OF JOHN SINGER SARGENT  
Uffizzi Gallery

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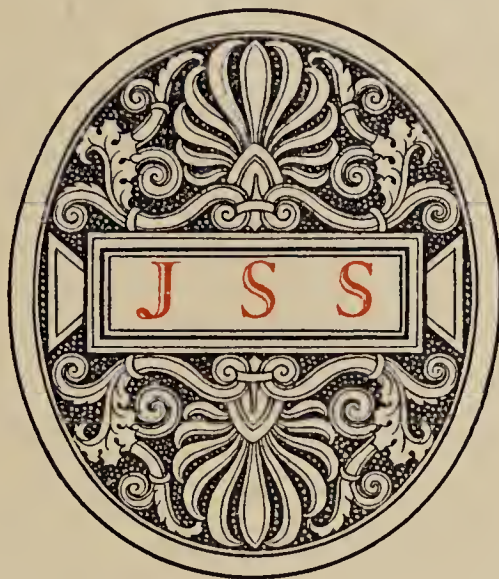
No. 55



A CATALOGUE OF THE  
MEMORIAL EXHIBITION OF THE WORKS OF  
THE LATE  
**JOHN SINGER SARGENT**

TO BE OPENED ON THE  
OCCASION OF THE UNVEILING OF MR. SARGENT'S  
MURAL DECORATIONS OVER THE MAIN STAIR  
CASE AND THE LIBRARY OF THE MUSEUM

EXHIBITION FROM  
NOVEMBER 3 TO DECEMBER 27  
NINETEEN TWENTY-FIVE



BOSTON · MASSACHUSETTS  
MUSEUM OF FINE ARTS  
MCMXXV

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## ACKNOWLEDGMENT

THE TRUSTEES WISH TO EXPRESS THEIR THANKS  
TO FRIENDS OF THE MUSEUM FOR THE VERY GENEROUS  
WAY IN WHICH THEY HAVE COME FORWARD, OFTEN AT  
CONSIDERABLE PERSONAL INCONVENIENCE, TO AID IN  
MAKING THIS EXHIBITION A WORTHY MEMORIAL.



## FOREWORD



HISTLER once said — with pungent zest — that painting and literature, being two distinct arts, it was just as futile to write a criticism of a painting as it would be to paint a criticism of a book. The hint may not be lost upon us in the presence of this notable collection of John Sargent's paintings, and we can safely leave them to speak for themselves. Moreover, the quality of his painting has been so fully recognized by eminent critics of both continents, that it may not be amiss here to dwell upon the development of his career and the more personal side of the artist and the man, from a personal knowledge extending over many years.

John Sargent came from the Florence Academy of Fine Arts in 1874, when he was eighteen years old — well fitted for his entry into the French atelier of Carolus-Duran, where he remained five years. He could already draw and paint well, the result of painstaking and minute work. His first training, it is said, came from his mother who set him to copying the tea service on the family table; while his preference for the Italian Primitives indicated the direction of his early choice. As water-color was his first medium, so it was his first love, and continued to be to the end; even his oils reflected, by their easy flow, the medium of water-color in which he painted so fluently.

I remember well meeting Sargent in Paris in the early eighties, and I can see him now: very tall, almost slight of build, of erect carriage, and wearing a dark roundish beard—the picture of a handsome attractive young man, rather awkward and shy, but withal possessing the indescribable charm of a fresh, winning personality. He was then, as he



continued to be, a man of few words, which were as carefully and laboriously sought for as were the various phases of his art.

Let no one think that he attained with one bound his mastery of eye and brush; it was preceded by a long and painstaking apprenticeship during which he searched, with a precision never discarded even in the heyday of his greatest freedom and mastery of expression.

Sargent's first success was the portrait of his master exhibited in the Salon of 1877 which gained him a *mention honorable*; and the medals followed in increasing preciousness of metal and value — bronze, silver, and gold. Then appeared in the Salon of 1882 the portrait of Miss Burckhardt — "The Lady with the Rose" — one of the best things Sargent ever did, which placed him in the first rank of portrait painters. In the same year, but of a very different and distinct note, came a dazzling production, "El Jaleo" — the Spanish dance now in Fenway Court, Boston. That canvas also made a profound impression and stamped the painter as a genius. But another was to follow, in 1884, quite different from these, yet on the same high level — one of those "damned ultimate things" acclaimed by all. I was present at the opening of a small coterie of exhibitors at the *Galerie Georges Petit* when that painting — the Boit children — was first shown. The artistic and fashionable world crowded around it, lost in admiration and wonder, for it was an epochal piece of painting, of a bigness of vision and execution unseen since the days of Velazquez and Frans Hals. Carolus-Duran was there, proud of the achievement of his pupil, but disturbed — visibly so, for it was apparent that his young pupil, at the outset of his career had already surpassed his master.

In that same year, '84, was exhibited in the Salon the portrait of Mme. Gautreau now in the Metropolitan Museum. How advanced it looked then, especially in the flat tones of the face! "C'est Japonais," wrote Albert Wolff, whose pen was as poisonous as it was brilliant, "Il

a voulu jouer avec le monstre, et le monstre l'a dévoré". This production was far ahead of the times, and provoked much comment, which resulted in its remaining in the painter's studio. The event, I was told later, was one of the contributing causes which drew him to London where honors and orders were showered upon him.

The teaching of his master had such a strong influence upon Sargent's method of painting that it may be worth while to give a summary of its tenets in Carolus-Duran's own words: "Search for the values, again the values, and always the values. Establish the half-tones (*la demi-teinte*) as a basis, then a few accents and the lights. Seek the salient character of the model. All that is not indispensable is harmful (*nuisible*). Art means selection — therefore select."

It is easy to trace these tenets in Sargent's remarkable accuracy of values; in his method of establishing the half-tones; in his accentuation of the character of his sitters; in his elimination of all but the bare essentials; and, lastly, in his masterly development of selection. Of these principles, the one that had the greatest hold upon him was the establishing of half-tones upon his canvas. Even a superficial analysis of his work reveals how entirely he adopted this procedure. It explains why he almost invariably took up his half-tones afresh each day. It explains, also, the unity of his work, for in simplicity of method and expression Sargent developed a new style in modern painting which has left its mark upon painters the world over.

If he followed a method in this essential, he had no color method, as an eminent expounder of the latter claimed. Questioned about this, his answer was characteristic, and it settles in part another assertion that he delved into the psychology of his sitters. "Certainly not! I paint what is before me, using my brains and my feeling." A good deal has been said about this inner "delving", but it is probable that, although he got strong impressions of people one way or another, he painted what he

saw, and that, in so masterly a manner, as to reveal, unconsciously, what was below the surface. Moreover, as Carolus-Duran dinned into his pupils the importance of seizing the character of the model, it is possible that Sargent over-emphasized it, and so was credited with reading inner qualities which were but reflected on the surface.

Although Sargent passed through the mill of grinding work, to expand into what has been termed his “amazing facility and astounding accuracy”—he continued to search with painstaking to the end. I was able to verify this in watching him paint two portraits. It was apparent that a tremendous power was at work, yet accompanied by considerable effort and care. While actively pacing the floor, grumbling criticism of his work and mumbling scraps of conversation, the work proceeded, suggesting alternately the tugging effort of a freight engine and the rapid ease of an express flyer.

Turning to Sargent, the man, we find that his life and his tastes were simple. With unusual opportunities for acquiring beautiful things, he bought little himself, satisfied to enjoy them in museums and in the houses of his friends; and his London studios contained, beside a few fine pieces of tapestry, furniture and brocade, little but the accessories needed for his sitters. His three great devotions were his family, his painting, and his music. Sargent's prepossession lay in the making. Once finished, his interest in a canvas seemed to wane, and he wanted it removed, to begin work upon another; he even forgot that he had produced certain canvases.

A writer in the *London Times* speaks truly of “the gentleness which went with his great stature to make him something like a good giant in a fairy story,” for he was ever kind, and considerate of the feelings of others, and always ready to render good services to those in need. Many a young painter has been helped along by his advice and encouragement. His method of criticism was characteristic of him: he commended the



best points, then singled out others which did not come up to them; and thus, his criticism not being destructive, was of the greater value.

John Sargent, in the later years, lived a quiet life in London, seeing just a few friends and avoiding public and private functions. He was possessed of a degree of reticence and impersonality not to be expected in one who had seen so much of the world, and met on terms of equality its rulers, its aristocracy, and those distinguished in all professions. But even more noteworthy was the modesty and bigness of nature which remained untouched by unbounded success and admiration.

Sargent's modest estimate of the money value of his work did not accord with the high prices to which it soared in the open market, and this troubled and vexed him. For the decorations in the Boston Public Library he named the price himself but as his expenses far surpassed that sum, his work resolved itself into a gift to the City of Boston. When he heard that a study of his had been sold for a large sum, he exclaimed, "What nonsense, it is worth \$70.00, not a cent more; what can I do about these absurd prices?"

John Sargent has been well called "a big man, an honest man, who hated all sorts of shams". He was also a strong man, loyal and modest, but the dominant note of his make-up was kindness and simplicity.

J. TEMPLEMAN COOLIDGE





## OIL PAINTINGS

AN ATTEMPT HAS BEEN MADE HERE TO LIST  
THE PAINTINGS ACCORDING TO THE DATES OF EXECUTION  
AS FAR AS IT IS POSSIBLE TO DETERMINE THEM



## OIL PAINTINGS

NUMBER 1

STUDY OF A STAIRCASE

.817 x .464m.

1874

Lent by Dr. George Woodward

NUMBER 2

PORTRAIT OF BENJAMIN P. KISSAM

.812 x .66m.

1875

Lent by Arthur Train, Esq.

NUMBER 3

REHEARSAL OF THE PASDELOUP ORCHESTRA AT  
THE CIRQUE D'HIVER

.555 x .46m.

1876

Museum of Fine Arts

NUMBER 4

PORTRAIT OF MRS. HAROLD FARQUHAR HADDEN

.916 x .735m.

1878

Lent by Mrs. Harold Farquhar Hadden

NUMBER 5

LOW TIDE AT CANCALE HARBOR

.48 x .28m.

1878

Museum of Fine Arts

NUMBER 6

PORTRAIT OF ROBERT DE CIVRIEUX WITH DOG

.855 x .485m.

1879

Museum of Fine Arts

NUMBER 7

LUXEMBOURG GARDENS AT TWILIGHT

.728 x .915m.

1879

Lent by The Minneapolis Institute of Arts

NUMBER 8

PORTRAIT OF EDWARD BURCKHARDT

.555 x .464m.

1880

Lent by Mrs. Harold Farquhar Hadden

NUMBER 9

MID OCEAN, MID WINTER

.318 x .42m.

1880

Lent by Mrs. Frederick Eldridge

NUMBER 10

NORMANDY COAST FISHER FOLK

.247 x .315m.

1880

Lent by Mrs. J. E. Jenkins

- NUMBER 11  
 PORTRAIT OF HENRY ST. JOHN SMITH .62 x .495m.  
 1880 Lent by Henry St. John Smith, Esq.
- NUMBER 12  
 THE PARISIAN BEGGAR GIRL .639 x .45m.  
 1880 Lent by Paul Schulze, Esq.
- NUMBER 13  
 OYSTER GATHERERS .41 x .603m.  
 1880 Lent by Miss Mary Appleton
- NUMBER 14  
 OYSTER GATHERERS OF CANCALE .78 x 1.224m.  
 1880 Lent by The Corcoran Gallery of Art
- NUMBER 15  
 VENETIAN GLASS WORKERS .562 x .85m.  
 1881 Lent by Martin A. Ryerson, Esq.
- NUMBER 16  
 THE SULPHUR MATCH .585 x .415m.  
 1882 Lent by Louis Curtis, Esq.
- NUMBER 17  
 VENETIAN WATER CARRIERS .64 x .702m.  
 1882 Lent by The Worcester Art Museum
- NUMBER 18  
 LADY WITH THE ROSE 2.135 x 1.134m.  
 1882 Lent by Mrs. Harold Farquhar Hadden
- NUMBER 19  
 PORTRAIT OF THORNTON K. LOTHROP .715 x .535m.  
 1882 Lent by Mrs. Thornton K. Lothrop
- NUMBER 20  
 DAUGHTERS OF EDWARD BOIT 2.22 x 2.22m.  
 1882 Museum of Fine Arts
- NUMBER 21  
 PORTRAIT OF MRS. CHARLES D. BARROWS .63 x .52m.  
 1883 Lent by Henry St. John Smith, Esq.
- NUMBER 22  
 MR. AND MRS. JOHN W. FIELD 1.13 x .81m.  
 1886 Lent by the Pennsylvania Academy of Fine Arts

|                                      |   |                 |
|--------------------------------------|---|-----------------|
| NUMBER 23                            |   |                 |
| VENETIAN INTERIOR                    |   | .68 x .86m.     |
| 1886?                                | Lent by The Carnegie Institute of Fine Arts       |                 |
| NUMBER 24                            |   |                 |
| VENETIAN BEAD STRINGERS              |   | .67 x .775m.    |
| 1886                                 | Lent by The Buffalo Fine Arts Academy             |                 |
| NUMBER 25                            |   |                 |
| PORTRAIT OF A CHILD                  |   | 1.238 x .916m.  |
| 1887                                 | Lent by Mrs. Austin Cheney                        |                 |
| NUMBER 26                            |   |                 |
| PORTRAIT OF CASPAR GOODRICH          |   | .663 x .485m.   |
| 1887                                 | Lent by Mrs. C. T. Davis                          |                 |
| NUMBER 27                            |   |                 |
| PORTRAIT OF MRS. CHARLES FAIRCHILD   |   | .498 x .46m.    |
| 1887                                 | Lent by Gordon Fairchild, Esq.                    |                 |
| NUMBER 28                            |   |                 |
| PORTRAIT OF MRS. ELLIOTT F. SHEPARD  |   | 2.135 x 1.225m. |
| 1887                                 | Lent by Mrs. Wm. Jay Schieffelin                  |                 |
| NUMBER 29                            |   |                 |
| PORTRAIT OF GENERAL LUCIUS FAIRCHILD |   |                 |
| Before 1888                          | Lent by The State Historical Society of Wisconsin |                 |
| NUMBER 30                            |   |                 |
| PORTRAIT OF MRS. JACOB WENDELL       |   | 1.53 x .915m.   |
| 1888                                 | Lent by Mrs. R. J. A. van der Woude               |                 |
| NUMBER 31                            |   |                 |
| PORTRAIT OF MRS. ADRIAN ISELIN       |   | 1.535 x .928m.  |
| 1888                                 | Lent by Miss Georgine Iselin                      |                 |
| NUMBER 32                            |   |                 |
| PORTRAIT OF DENNIS BUNKER            |   | .458 x .353m.   |
| 1889                                 | Lent by The Tavern Club                           |                 |
| NUMBER 33                            |   |                 |
| PORTRAIT OF MRS. AUGUSTUS HEMENWAY   |   | .77 x .64m.     |
| 1890                                 | Lent by Augustus Hemenway, Esq.                   |                 |
| NUMBER 34                            |   |                 |
| PORTRAIT OF MRS. JAMES T. FIELDS     |   | .764 x .135m.   |
| 1890                                 | Lent by Boylston A. Beal, Esq.                    |                 |



|  |   |               |
|--|---|---------------|
| NUMBER 35  |   |               |
| THE COOK'S BOY   |   | .276 x .193m. |
| About 1890   | Lent by Mrs. Frederick Eldridge             |               |
| NUMBER 36  |   |               |
| THE BRITTANY BOATMAN                                     |   | .337 x .264m. |
| Prior 1890   | Lent by Mrs. Frederick Eldridge             |               |
| NUMBER 37  |   |               |
| THE ARTIST'S SISTER ABOARD SHIP                          |   | .275 x .194m. |
| Prior 1890   | Lent by Mrs. Frederick Eldridge             |               |
| NUMBER 38  |   |               |
| BOY IN CHAIR   |   | 1. x 1.36m.   |
| 1890?  | Lent by Miss Sally Fairchild                |               |
| NUMBER 39  |   |               |
| STUDY OF A YOUNG WOMAN                                   |   | .765 x .635m. |
| 1890?  | Lent by Gordon Fairchild, Esq.              |               |
| NUMBER 40  |   |               |
| PORTRAIT OF MRS. KISSAM                                  |   | .525 x .91m.  |
| 1890?  | Lent by The Honorable Mrs. John F. A. Cecil |               |
| NUMBER 41  |   |               |
| PORTRAIT OF MRS. BACON                                   |   | 2.075 x .91m. |
| 1890?  | Lent by the Honorable Mrs. John F. A. Cecil |               |
| NUMBER 42  |   |               |
| SKETCH OF MISS LOUISA P. LORING                          |   | .762 x .637m. |
| 1890   | Lent by Miss Katharine P. Loring            |               |
| NUMBER 43  |   |               |
| PORTRAIT OF GEORGE PEABODY                               |   | .847 x .66m.  |
| 1890   | Lent by George A. Peabody, Esq.             |               |
| NUMBER 44  |   |               |
| PORTRAIT OF HOMER SAINT-GAUDENS AND HIS MOTHER           | 1.42 x .954m.                               |               |
| 1890   | Lent by Homer Saint-Gaudens, Esq.           |               |
| NUMBER 45  |   |               |
| PORTRAIT OF MISS ELEANOR BROOKS (Mrs. R. M. Saltonstall) | 1.54 x .94m.                                |               |
| 1890   | Lent by Mrs. R. M. Saltonstall              |               |
| NUMBER 46  |   |               |
| SKETCH OF MISS ELEANOR BROOKS (Mrs. R. M. Saltonstall)   | .42 x .495m.                                |               |
| 1890   | Lent by Mrs. R. M. Saltonstall              |               |



- NUMBER 59  
 PORTRAIT OF MISS HELEN SEARS 1.67 x .91m.  
 1895 Lent by Mrs. Montgomery Sears
- NUMBER 60  
 PORTRAIT OF GARDINER GREENE HAMMOND .73 x .57m.  
 1895? Lent by Mrs. Gardiner Greene Hammond
- NUMBER 61  
 PORTRAIT OF MRS. MONTGOMERY SEARS 1.48 x .97m.  
 1896 Lent by Mrs. Montgomery Sears
- NUMBER 62  
 PORTRAIT OF CLAUDE MONET .41 x .332m.  
 1897 Lent by The National Academy of Design of New York
- NUMBER 63  
 PORTRAIT OF HENRY G. MARQUAND 1.303 x 1.03m.  
 1897 Lent by The Metropolitan Museum of Art
- NUMBER 64  
 PORTRAIT OF SENATOR CALVIN S. BRICE 1.478 x .973m.  
 1898 Lent by Miss Helen Brice
- NUMBER 65  
 PORTRAIT OF M. CAREY THOMAS, PRESIDENT EMERITUS  
 OF BRYN MAWR COLLEGE 1.48 x .966m.  
 1898 Lent by Bryn Mawr College
- NUMBER 66  
 PORTRAIT OF THE HONORABLE JOSEPH HODGES CHOATE 1.48 x .973m.  
 1899 Lent by The Harvard Club of New York
- NUMBER 67  
 PORTRAIT OF JAMES C. CARTER 1.447 x .965m.  
 1899 Lent by The Harvard Club of New York
- NUMBER 68  
 A STREET IN VENICE .448 x .535m.  
 Before 1900 Lent by Mrs. Stanford White
- NUMBER 69  
 SKETCH OF JOSEPH JEFFERSON .47 x .38m.  
 1900 Lent by the Executors of the Will of John Singer Sargent
- NUMBER 70  
 LADY IN BOAT .51 x .684m.  
 1900 Lent by Mrs. Montgomery Sears

|  |   |                |
|--|---|----------------|
| NUMBER 71                                      |   |                |
| PAUL HELLEU SKETCHING WITH HIS WIFE            |   | .663 x .816m.  |
| About 1900                                     | Lent by The Brooklyn Museum                                   |                |
| NUMBER 72                                      |   |                |
| PORTRAIT OF MRS. WILLIAM C. ENDICOTT           |   | 1.64 x 1.15m.  |
| 1901   | Lent by William C. Endicott, Jr.                              |                |
| NUMBER 73                                      |   |                |
| PORTRAIT OF MRS. JOSEPH CHAMBERLAIN            |   | 1.50 x .82m.   |
| 1902   | Lent by Mrs. William C. Endicott                              |                |
| NUMBER 74                                      |   |                |
| PORTRAIT OF COUNTESS OF ESSEX                  |   | 1.205 x .945m. |
| 1902?  | Museum of Fine Arts and by the courtesy of the Misses Edwards |                |
| NUMBER 75                                      |   |                |
| PORTRAIT OF JAMES WHITCOMB RILEY               |   | .911 x .759m.  |
| 1903   | Lent by The Art Association of Indianapolis                   |                |
| NUMBER 76                                      |   |                |
| PORTRAIT OF MRS. CHARLES P. CURTIS             |   | 1.52 x .90m.   |
| 1903   | Lent by Charles P. Curtis, Esq.                               |                |
| NUMBER 77                                      |   |                |
| HIS STUDIO                                     |   | .545 x .715m.  |
| 1903   | Museum of Fine Arts   |                |
| NUMBER 78                                      |   |                |
| PORTRAIT OF EDWARD ROBINSON, Esq.              |   | 1.418 x .918m. |
| 1903   | Lent by Edward Robinson, Esq.                                 |                |
| NUMBER 79                                      |   |                |
| PORTRAIT OF FREDERIC PORTER VINTON             |   | .65 x .49m.    |
| 1903   | Lent by Mrs. Frederic Porter Vinton                           |                |
| NUMBER 80                                      |   |                |
| PORTRAIT OF MRS. FISKE WARREN AND HER DAUGHTER |   | 1.5 x 1.00m.   |
| 1903   | Lent by Fiske Warren, Esq.                                    |                |
| NUMBER 81                                      |   |                |
| PORTRAIT OF MRS. WILLIAM C. ENDICOTT, JR.      |   | 1.42 x .885m.  |
| 1903   | Lent by William C. Endicott, Jr.                              |                |
| NUMBER 82                                      |   |                |
| PORTRAIT OF THE HONORABLE WILLIAM CALEB LORING |   | 1.43 x 1.015m. |
| 1903   | Lent by The Honorable William Caleb Loring                    |                |



- NUMBER 83  
 PORTRAIT OF MRS. A. LAWRENCE ROTCH 1.44 x .92m.  
 1903 Lent by Mrs. Henry Parkman, Jr.
- NUMBER 84  
 PORTRAIT OF MAJOR HENRY L. HIGGINSON 2.447 x 1.523m.  
 1903 Lent by Harvard University
- NUMBER 85  
 PORTRAIT OF THE HONORABLE JOHN HAY .76 x .636m.  
 1903 Lent by Clarence L. Hay, Esq.
- NUMBER 86  
 PORTRAIT OF MRS. CHARLES E. INCHES .61 x .86m.  
 1903 Lent by Mrs. Charles E. Inches
- NUMBER 87  
 PORTRAIT OF THEODORE ROOSEVELT 1.476 x 1.01m.  
 1905 Lent by the United States Government
- NUMBER 88  
 PORTRAIT OF LADY WARWICK AND SON 2.68 x 1.533m.  
 1905 Lent by The Worcester Art Museum
- NUMBER 89  
 PORTRAIT OF MANUEL GARCIA 1.373 x .972m.  
 1905 Lent by The Rhode Island School of Design
- NUMBER 90  
 PORTRAIT OF MRS. GARDINER GREENE HAMMOND .89 x .636m.  
 1905 Lent by Mrs. Gardiner G. Hammond
- NUMBER 91  
 GONDOLAS .374 x .45m.  
 Circa 1905 Lent by Robert C. Vose, Esq.
- NUMBER 92  
 PORTRAIT OF GENERAL CHARLES J. PAINE .864 x .724m.  
 1905? Lent by J. B. Paine, Esq.
- NUMBER 93  
 PORTRAIT OF MRS. EDGAR SPEYER 1.47 x .963m.  
 1906 Lent by Mr. and Mrs. Edgar Speyer
- NUMBER 94  
 PORTRAIT OF THE REVEREND ENDICOTT PEABODY .96 x 1.47m.  
 1906 Lent by The Groton School



|               |   |                |
|---------------|---|----------------|
| NUMBER 95     |   |                |
| 1906 and 1907 | PORTRAIT OF THE HONORABLE MRS. SWINTON<br>Lent by The Chicago Art Institute                             | 2.29 x 1.23m.  |
| NUMBER 96     |   |                |
| 1907          | PORTRAIT OF WILLIAM C. ENDICOTT, Jr.<br>Lent by Mrs. William C. Endicott, Jr.                           | 1.43 x .865m.  |
| NUMBER 97     |   |                |
| 1907          | PORTRAIT OF CHARLES W. ELIOT, PRESIDENT EMERITUS<br>OF HARVARD UNIVERSITY<br>Lent by Harvard University | 2.576 x 1.61m. |
| NUMBER 98     |   |                |
| 1907          | PORTRAIT OF MISS HELEN BRICE<br>Lent by Miss Helen Brice  | 1.492 x .87m.  |
| NUMBER 99     |   |                |
| 1907          | PORTRAIT<br>Lent by Mrs. Edward D. Brandegee  | 1.53 x .97m.   |
| NUMBER 100    |   |                |
| 1908          | THE HERMIT<br>Lent by The Metropolitan Museum of Art  | .98 x .98m.    |
| NUMBER 101    |   |                |
| 1909-1910     | PORTRAIT OF MRS. JOSEPH PULITZER<br>Lent by Mrs. Joseph Pulitzer  | 1.487 x .977m. |
| NUMBER 102    |   |                |
| About 1910    | DOLCE FAR NIENTE<br>Lent by The Brooklyn Museum   | .41 x .715m.   |
| NUMBER 103    |   |                |
| 1910          | MOUNTAIN TORRENT, SIMPLON<br>Lent by Mrs. Montgomery Sears  | .875 x 1.14m.  |
| NUMBER 104    |   |                |
| Before 1911   | NONCHALOIRE (Mme. Michel)<br>Lent by Mrs. Charles E. Greenough  |                |
| NUMBER 105    |   |                |
| 1911          | PORTRAIT OF MRS. ARTHUR HUNNEWELL<br>Lent by Mrs. Arthur Hunnewell                                      | .89 x .70m.    |
| NUMBER 106    |   |                |
| Before 1912   | RECONNOITERING<br>Lent by the Executors of the Will of John Singer Sargent                              | .715 x .56m.   |

|                                       |   |                 |
|---------------------------------------|---|-----------------|
| NUMBER 107                            |   |                 |
| TWO GIRLS FISHING                     |   | .558 x .715m.   |
| 1912                                  | Lent by The Cincinnati Museum Association |                 |
| NUMBER 108                            |   |                 |
| THE CONFESSION                        |   | .713 x .561m.   |
| 1914                                  | Lent by Desmond Fitzgerald, Esq.          |                 |
| NUMBER 109                            |   |                 |
| THE MASTER AND HIS PUPILS             |   | .71 x .56m.     |
| 1914                                  | Museum of Fine Arts                       |                 |
| NUMBER 110                            |   |                 |
| SAN VIGILIO, A BOAT WITH GOLDEN SAIL  |   | .56 x .71m.     |
| 1914                                  | Lent by the Honorable Alvan T. Fuller     |                 |
| NUMBER 111                            |   |                 |
| TYROLESE INTERIOR                     |   | .715 x .566m.   |
| 1915                                  | Lent by The Metropolitan Museum of Art    |                 |
| NUMBER 112                            |   |                 |
| GRAVEYARD IN THE TYROL                |   | .91 x .71m.     |
| 1914 or 1915                          | Lent by Robert T. Paine, 2d               |                 |
| NUMBER 113                            |   |                 |
| INSIDE A TENT                         |   | .565 x .714m.   |
| 1916                                  | Lent by Mrs. John W. Elliot               |                 |
| NUMBER 114                            |   |                 |
| TENTS AT LAKE O'HARA                  |   | .56 x .71m.     |
| 1916                                  | Lent by Thomas A. Fox, Esq.               |                 |
| NUMBER 115                            |   |                 |
| LAKE O'HARA                           |   | .953 x 1.44m.   |
| 1916                                  | Lent by The Fogg Art Museum               |                 |
| NUMBER 116                            |   |                 |
| PORTRAIT OF JOHN D. ROCKEFELLER, ESQ. |   | 1.486 x 1.17m.  |
| 1917                                  | Lent by John D. Rockefeller, Jr.          |                 |
| NUMBER 117                            |   |                 |
| PORTRAIT OF JOHN D. ROCKEFELLER, ESQ. |   | 1.487 x 1.154m. |
| 1917                                  | Lent by John D. Rockefeller, Jr.          |                 |
| NUMBER 118                            |   |                 |
| FOUNTAIN AT POCANTICO HILLS           |   | .71 x .56m.     |
| 1917                                  | Lent by the St. Botolph Club              |                 |

|  |  |                |
|--|--|----------------|
| NUMBER 119   |  |                |
| THE ROAD   |  | .67 x .382m.   |
| 1918   | Museum of Fine Arts  |                |
| NUMBER 120   |  |                |
| PORTRAIT OF HOLKER ABBOTT, ESQ.                                    |  | .717 x .563m.  |
| 1920   | Painted for the Tavern Club and given to it by the artist. |                |
| NUMBER 121   |  |                |
| PORTRAIT OF CHARLES H. WOODBURY, ESQ.                              |  | .711 x .422m.  |
| 1922   | Lent by Charles H. Woodbury, Esq.                          |                |
| NUMBER 122   |  |                |
| THE ARTIST SKETCHING   |  | .566 x .709m.  |
| 1923   | Lent by Mrs. R. T. Crane, Jr.                              |                |
| NUMBER 123   |  |                |
| PORTRAIT OF A. LAWRENCE LOWELL,<br>PRESIDENT OF HARVARD UNIVERSITY |  | 1.396 x .987m. |
| 1924   | Lent by Harvard University                                 |                |
| NUMBER 124   |  |                |
| MARBLE QUARRY AT CARRARA   |  | .716 x .92m.   |
|  | Lent by The Metropolitan Museum of Art                     |                |
| NUMBER 125   |  |                |
| CHILD'S PORTRAIT   |  |                |
|  | Lent by Mrs. J. Woodward Haven                             |                |
| NUMBER 126   |  |                |
| THE CHESS PLAYERS  |  |                |
|  | Lent by A. M. Snook, Esq.                                  |                |
| NUMBER 127   |  |                |
| A YOUNG GIRL   |  |                |
|  | Lent by Mrs. Charles J. White                              |                |
| NUMBER 128   |  |                |
| THISTLES   |  | .565 x .716m.  |
|  | Lent by Miss Grace Nichols                                 |                |
| NUMBER 129   |  |                |
| CAPRI  |  | .769 x .628m.  |
|  | Lent by Mr. and Mrs. Francis A. Neilson                    |                |
| NUMBER 130   |  |                |
| JAVANESE DANCER  |  | .779 x .813m.  |
|  | Lent by the Honorable Alvan T. Fuller                      |                |
| NUMBER 131   |  |                |
| A STUDY OF ARCHITECTURE, FLORENCE                                  |  | .712 x .89m.   |
|  | Lent by the Honorable Alvan T. Fuller                      |                |

NUMBER 132

A FRANCISCAN MONK IN THE GARDEN OF GETHSEMANE, .686 x .56m.

Lent by the Honorable Alvan T. Fuller

NUMBER 133

A NEAPOLITAN BOY

.47 x .357m.

Lent by the Honorable Alvan T. Fuller

NUMBER 134

HEAD OF A NEAPOLITAN BOY, WEARING A RED CAP

.47 x .343m.

Lent by the Honorable Alvan T. Fuller

NUMBER 135

HEAD OF CHRIST

.664 x .458m.

Museum of Fine Arts



ARRIVED TOO LATE FOR CHRONOLOGIC ORDER

NUMBER 136

PORTRAIT OF JAMES LAWRENCE

.61 x .458m.

1881

Lent by Mrs. Nathaniel F. Emmons

NUMBER 137

PORTRAIT OF MRS. JAMES LAWRENCE

.61 x .458m.

1881

Lent by Mrs. Nathaniel F. Emmons

NUMBER 138

PORTRAIT OF ROYAL E. ROBBINS

1887

Lent by Mrs. John Caswell

## WATER-COLORS

AN ATTEMPT HAS BEEN MADE HERE TO LIST  
THE PAINTINGS ACCORDING TO THE DATES OF EXECUTION  
AS FAR AS IT IS POSSIBLE TO DETERMINE THEM





## WATER-COLORS

NUMBER 1

BELOW NIAGARA FALLS

.245 x .345m.

1876

Lent by Mrs. John W. Elliot

NUMBER 2

UNFINISHED SKETCH OF AN ITALIAN MODEL WITH COPE

1890

Lent by Henry Forbes Bigelow, Esq.

NUMBER 3

TERRACE IN A FLORIDA GARDEN

.395 x .525m.

1900

Lent by G. R. Agassiz, Esq.

NUMBER 4

THOMAR, PORTUGAL

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 5

EVORA, PORTUGAL

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 6

SANTIAGO DE COMPOSTELA, SPAIN

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 7

VILLA FALCONIÈRE

.37 x .535m.

1907

Museum of Fine Arts

NUMBER 8

GENOA-UNIVERSITY

.525 x .405m.

1908

Museum of Fine Arts

NUMBER 9

ARAB GYPSIES IN A TENT

.297 x .447m.

Before 1909

Lent by The Brooklyn Museum

NUMBER 10

BEDOUIN MOTHER

.451 x .30m.

Before 1909

Lent by The Brooklyn Museum

|                          |                             |               |
|--------------------------|-----------------------------|---------------|
| NUMBER 11                |                             |               |
| ARAB STABLE              |                             | .265 x .362m. |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 12                |                             |               |
| FROM MOUNT TABOR         |                             | .251 x .351m. |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 13                |                             |               |
| GOURDS                   |                             | .351 x .50m.  |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 14                |                             |               |
| AT FRASCATI              |                             | .348 x .502m. |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 15                |                             |               |
| TOMB AT TOLEDO           |                             | .36 x .243m.  |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 16                |                             |               |
| OPUS ALEXANDRIUM         |                             | .247 x .347m. |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 17                |                             |               |
| PERSEUS BY NIGHT         |                             | .536 x .395m. |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 18                |                             |               |
| STAMBOUL                 |                             | .32 x .449m.  |
| Before 1909              | Lent by The Brooklyn Museum |               |
| NUMBER 19                |                             |               |
| CORFU—A RAINY DAY        |                             | .37 x .54m.   |
| 1909                     | Museum of Fine Arts         |               |
| NUMBER 20                |                             |               |
| CORFU—THE TERRACE        |                             | .525 x .40m.  |
| 1909                     | Museum of Fine Arts         |               |
| NUMBER 21                |                             |               |
| CORFU—LIGHTS AND SHADOWS |                             | .40 x .525m.  |
| 1909                     | Museum of Fine Arts         |               |
| NUMBER 22                |                             |               |
| CORFU—CYPRESSES          |                             | .40 x .52m.   |
| 1909                     | Museum of Fine Arts         |               |

|  |                     |               |
|--|---------------------|---------------|
| NUMBER 23<br>MARLIA<br>1910                | Museum of Fine Arts | .405 x .53m.  |
| NUMBER 24<br>MARLIA FOUNTAIN<br>1910       | Museum of Fine Arts | .405 x .525m. |
| NUMBER 25<br>DAPHNE<br>1910                | Museum of Fine Arts | .525 x .40m.  |
| NUMBER 26<br>LA BIANCHERIA<br>1910         | Museum of Fine Arts | .405 x .525m. |
| NUMBER 27<br>THE BALUSTRADE<br>1910        | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 28<br>VINES AND CYPRESSES<br>1910   | Museum of Fine Arts | .36 x .505m.  |
| NUMBER 29<br>TORRE GALLE<br>1910           | Museum of Fine Arts | .695 x .655m. |
| NUMBER 30<br>TORRE GALLE—WINE BAGS<br>1910 | Museum of Fine Arts | .505 x .32m.  |
| NUMBER 31<br>BOBOLI<br>1910                | Museum of Fine Arts | .405 x .53m.  |
| NUMBER 32<br>BOBOLI FOUNTAIN<br>1910       | Museum of Fine Arts | .355 x .50m.  |
| NUMBER 33<br>THE GARDEN WALL<br>1910       | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 34<br>THE CASHMERE SHAWL<br>1911    | Museum of Fine Arts | .505 x .30m.  |

|  |                     |               |
|--|---------------------|---------------|
| NUMBER 35<br>SHALLOWS<br>1911          | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 36<br>AT THE TOP<br>1911        | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 37<br>THE FOREGROUND<br>1911    | Museum of Fine Arts | .355 x .51m.  |
| NUMBER 38<br>THE LESSON<br>1911        | Museum of Fine Arts | .38 x .46m.   |
| NUMBER 39<br>CARRARA QUARRY<br>1911    | Museum of Fine Arts | .355 x .505m. |
| NUMBER 40<br>CARRARA WORKMEN<br>1911   | Museum of Fine Arts | .355 x .505m. |
| NUMBER 41<br>QUARRY AT CARRARA<br>1911 | Museum of Fine Arts | .525 x .40m.  |
| NUMBER 42<br>CHALETS<br>1911           | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 43<br>THE TEASE<br>1911         | Museum of Fine Arts | .40 x .525m.  |
| NUMBER 44<br>CRAGS<br>1911             | Museum of Fine Arts | .355 x .495m. |
| NUMBER 45<br>READING<br>1911           | Museum of Fine Arts | .505 x .355m. |
| NUMBER 46<br>MOUNTAIN BROOK<br>1911    | Museum of Fine Arts | .355 x .51m.  |

|                             |                     |               |
|-----------------------------|---------------------|---------------|
| NUMBER 47                   |                     |               |
| THE GREEN PARASOL           |                     | .40 x .525m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 48                   |                     |               |
| FRESH SNOW                  |                     | .355 x .495m. |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 49                   |                     |               |
| AVALANCHE TRACK             |                     | .33 x .525m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 50                   |                     |               |
| VENICE—I GESUATI            |                     | .355 x .495m. |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 51                   |                     |               |
| VENICE—LA DOGANA            |                     | .505 x .355m. |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 52                   |                     |               |
| MONSIEUR DERVEILLE'S QUARRY |                     | .405 x .53m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 53                   |                     |               |
| TRAJAN'S QUARRY             |                     | .405 x .53m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 54                   |                     |               |
| LIZZATORI I                 |                     | .53 x .405m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 55                   |                     |               |
| LIZZATORI II                |                     | .405 x .53m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 56                   |                     |               |
| WET QUARRIES                |                     | .405 x .53m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 57                   |                     |               |
| IN A QUARRY                 |                     | .405 x .53m.  |
| 1911                        | Museum of Fine Arts |               |
| NUMBER 58                   |                     |               |
| MARMO STATUARIO             |                     | .36 x .51m.   |
| 1911                        | Museum of Fine Arts |               |



|                          |  |               |
|--------------------------|--|---------------|
| NUMBER 59                |  |               |
| LITTLE QUARRY            |  | .355 x .51m.  |
| 1911                     | Museum of Fine Arts                    |               |
| NUMBER 60                |  |               |
| QUARRY                   |  | .36 x .51m.   |
| 1911                     | Museum of Fine Arts                    |               |
| NUMBER 61                |  |               |
| VENICE—LA SALUTE         |  | .40 x .525m.  |
| 1911                     | Museum of Fine Arts                    |               |
| NUMBER 62                |  |               |
| VENICE—UNDER THE RIALTO  |  | .275 x .48m.  |
| 1911                     | Museum of Fine Arts                    |               |
| NUMBER 63                |  |               |
| SPANISH FOUNTAIN         |  | .529 x .343m. |
| 1912                     | Lent by The Metropolitan Museum of Art |               |
| NUMBER 64                |  |               |
| ESCUTCHEON OF CHARLES V  |  | .30 x .447m.  |
| 1912                     | Lent by The Metropolitan Museum of Art |               |
| NUMBER 65                |  |               |
| MAN SEATED BY A STREAM   |  | .375 x .445m. |
| 1912                     | Lent by The Metropolitan Museum of Art |               |
| NUMBER 66                |  |               |
| YACHTS AT FAYAL          |  | .304 x .457m. |
| 1912                     | Lent by Mrs. Richard D. Sears          |               |
| NUMBER 67                |  |               |
| IDLE SAILS               |  | .337 x .535m. |
| 1913                     | Lent by The Metropolitan Museum of Art |               |
| NUMBER 68                |  |               |
| SIRMIONE                 |  | .393 x .523m. |
| 1913                     | Lent by The Metropolitan Museum of Art |               |
| NUMBER 69                |  |               |
| CAMPING NEAR LAKE O'HARA |  | .382 x .52m.  |
| 1916                     | Lent by The Fogg Art Museum            |               |
| NUMBER 70                |  |               |
| STUDY IN GREENS          |  | .398 x .531m. |
| 1917                     | Lent by Miss Katharine P. Loring       |               |

ERRATUM

No. 65. MAN SEATED BY A STREAM

For the words "Lent by The Metropolitan Museum of Art," read "Lent by George H. Webster, Esq."



|                                |   |               |
|--------------------------------|---|---------------|
| NUMBER 71                      |   |               |
| SHADY PATHS, VIZCAYA           |   | .392 x .525m. |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 72                      |   |               |
| THE LOGGIA, VIZCAYA            |   | .525 x .39m.  |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 73                      |   |               |
| THE TERRACE, VIZCAYA           |   | .337 x .522m. |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 74                      |   |               |
| THE DERELICTS                  |   | .34 x .522m.  |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 75                      |   |               |
| MUDDY ALLIGATORS               |   | .337 x .521m. |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 76                      |   |               |
| THE BATHERS                    |   | .392 x .557m. |
| 1917                           | Lent by The Worcester Art Museum                            |               |
| NUMBER 77                      |   |               |
| VASE FOUNTAIN, POCANTICO       |   | .53 x .40m.   |
| 1917?                          | Lent by the Executors of the will<br>of John Singer Sargent |               |
| NUMBER 78                      |   |               |
| TWO SOLDIERS, POPERINGHE       |   | .335 x .525m. |
| 1918                           | Museum of Fine Arts   |               |
| NUMBER 79                      |   |               |
| PORTRAIT OF MRS. WILLIAM JAMES |   | .47 x .32m.   |
| 1921                           | Lent by William James, Esq.                                 |               |
| NUMBER 80                      |   |               |
| DUBLIN LAKE                    |   | .38 x .52m.   |
| 1922                           | Lent by Mrs. John W. Elliot                                 |               |
| NUMBER 81                      |   |               |
| WHARF AT IRONBOUND             |   | .38 x .52m.   |
| 1922                           | Lent by Mrs. John W. Elliot                                 |               |
| NUMBER 82                      |   |               |
| WOODS IN MAINE                 |   | .34 x .53m.   |
| 1922?                          | Lent by Mrs. Montgomery Sears                               |               |

|  |  |               |
|--|--|---------------|
| NUMBER 83                                  |  |               |
| RAINY DAY ON DECK OF YACHT CONSTELLATION   |  | .323 x .526m. |
| 1924                                       | Lent by Herbert M. Sears, Esq.         |               |
| NUMBER 84                                  |  |               |
| ON THE DECK OF THE YACHT CONSTELLATION     |  | .369 x .446m. |
| 1924                                       | Lent by Herbert M. Sears, Esq.         |               |
| NUMBER 85                                  |  |               |
| TENT, BAILLEULVAL                          |  | .335 x .525m. |
|  | Museum of Fine Arts                    |               |
| NUMBER 86                                  |  |               |
| THE SHADOWED STREAM, FRANCE                |  | .345 x .245m. |
|  | Museum of Fine Arts                    |               |
| NUMBER 87                                  |  |               |
| FRESH SNOW                                 |  | .25 x .355m.  |
|  | Lent by Mrs. J. D. Cameron Bradley     |               |
| NUMBER 88                                  |  |               |
| ROCKY MOUNTAIN CAMP SCENE                  |  | .38 x .52m.   |
|  | Lent by Mrs. Edward D. Brandegge       |               |
| NUMBER 89                                  |  |               |
| INTERIOR OF A CHURCH (CATHEDRAL OF TOLEDO) |  | .247 x .349m. |
|  | Lent by Ch. M. Loeffler, Esq.          |               |
| NUMBER 90                                  |  |               |
| IN THE GENERALIFE                          |  | .373 x .453m. |
|  | Lent by The Metropolitan Museum of Art |               |
| NUMBER 91                                  |  |               |
| RYEFIELD BEACH                             |  | .39 x .52m.   |
|  | Lent by Dwight Blaney, Esq.            |               |
| NUMBER 92                                  |  |               |
| THE OLD WHARF                              |  | .395 x .525m. |
|  | Lent by Dwight Blaney, Esq.            |               |
| NUMBER 93                                  |  |               |
| ON THE VERANDAH                            |  | .38 x .52m.   |
|  | Lent by Dwight Blaney, Esq.            |               |
| NUMBER 94                                  |  |               |
| CANAL ENTRANCE                             |  | .25 x .35m.   |
|  | Lent by J. Randolph Robinson, Esq.     |               |



|                                |   |               |
|--------------------------------|---|---------------|
| NUMBER 95                      |   |               |
| SCHOONER CATHERINE, SOMESVILLE |   | .336 x .518m. |
|                                | Lent by Richard W. Hale, Jr.                                |               |
| NUMBER 96                      |   |               |
| SAND BEACH, MT. DESERT         |   | .328 x .52m.  |
|                                | Lent by Mrs. Richard W. Hale                                |               |
| NUMBER 97                      |   |               |
| MARBLE VASE IN SPANISH GARDEN  |   | .418 x .252m. |
|                                | Lent by Mrs. Montgomery Sears                               |               |
| NUMBER 98                      |   |               |
| OLIVE GROVE                    |   | .396 x .522m. |
|                                | Lent by John S. Ames, Esq.                                  |               |
| NUMBER 99                      |   |               |
| YPRES (Unfinished)             |   | .331 x .523m. |
|                                | Lent by Mrs. Henry Lyman                                    |               |
| NUMBER 100                     |   |               |
| THE OLD SHED                   |   | .38 x .53m.   |
|                                | Lent by Mrs. Henry Lyman                                    |               |
| NUMBER 101                     |   |               |
| SADDLE HORSE, PALESTINE        |   | .35 x .248m.  |
|                                | Anonymous   |               |
| NUMBER 102                     |   |               |
| MAGNOLIAS                      |   | .30 x .457m.  |
|                                | Anonymous   |               |
| NUMBER 103                     |   |               |
| BOAT YARD SHOWING HULL         |   | .392 x .532m. |
|                                | Lent by the Executors of the will<br>of John Singer Sargent |               |
| NUMBER 104                     |   |               |
| NEGRO DRINKING                 |   | .348 x .532m. |
|                                | Lent by the Executors of the will<br>of John Singer Sargent |               |
| NUMBER 105                     |   |               |
| PALMS AGAINST THE SKY          |   | .397 x .532m. |
|                                | Lent by the Executors of the will<br>of John Singer Sargent |               |
| NUMBER 106                     |   |               |
| PALM THICKET                   |   | .398 x .532m. |
|                                | Lent by the Executors of the will<br>of John Singer Sargent |               |

|                              |   |               |
|------------------------------|---|---------------|
| NUMBER 107                   |   |               |
| LANDING, MIAMI               | Lent by the Executors of the will<br>of John Singer Sargent | .397 x .532m. |
| NUMBER 108                   |   |               |
| TREES ON HILLSIDE, MAJORCA   | Lent by the Honorable Alvan T. Fuller                       | .388 x .528m. |
| NUMBER 109                   |   |               |
| VILLA CORSINI, NEAR FLORENCE | Lent by the Honorable Alvan T. Fuller                       | .35 x .51m.   |
| NUMBER 110                   |   |               |
| A RENDEZVOUS                 | Lent by Mrs. Richard D. Sears                               | .523 x .397m. |
| NUMBER 111                   |   |               |
| THE QUARRY, CHOCORUA         | Lent by Mrs. Bayard Thayer                                  | .316 x .507m. |
| NUMBER 112                   |   |               |
| LAKE O'HARA                  | Lent by Edward W. Forbes, Esq.                              | .385 x .518m. |

## ADDENDA



SINCE the catalogue went to press five oil paintings have been added to the Exhibition and the dates of three numbers on page 24 have been ascertained.

NUMBER 139

HEAD OF A BOY

.52 x .42m.

Lent by Mrs. Sullivan A. Sargent, Jr.

NUMBER 140

OLIVE TREES AT CORFU.

.673 x .914m.

Lent by the Honorable Breckenridge Long

NUMBER 141

PORTRAIT OF DANIEL J. NOLAN

.673 x .523m.

1918

Lent by The Corcoran Gallery of Art

NUMBER 142

PORTRAIT SKETCH

1.015 x .765m.

Lent by The Estate of Frederick S. Pratt

NUMBER 143

GARDEN SKETCH

.61 x .458m.

Lent by The Estate of Frederick S. Pratt

### ADDITIONAL WATER-COLOR

NUMBER 113

SKETCH NEAR JUNE STREET

.246 x .334m.

Lent by The Estate of Frederick S. Pratt



NUMBER 91. RYEFIELD BEACH, painted in 1922.

NUMBER 92. THE OLD WHARF, painted in 1921.

NUMBER 93. ON THE VERANDAH, painted in 1922.



REPRODUCTIONS OF SOME OF  
MR. SARGENT'S  
BEST KNOWN PAINTINGS







THE SULPHUR MATCH

No. 16



LADY WITH THE ROSE

No. 18





DAUGHTERS OF EDWARD BOIT

No. 20



PORTRAIT OF MRS. AUGUSTUS HEMENWAY

No. 33





PORTRAIT OF MRS. PETER C. BROOKS

No 48



PORTRAIT OF A LADY (Ellen Loring)

No. 52





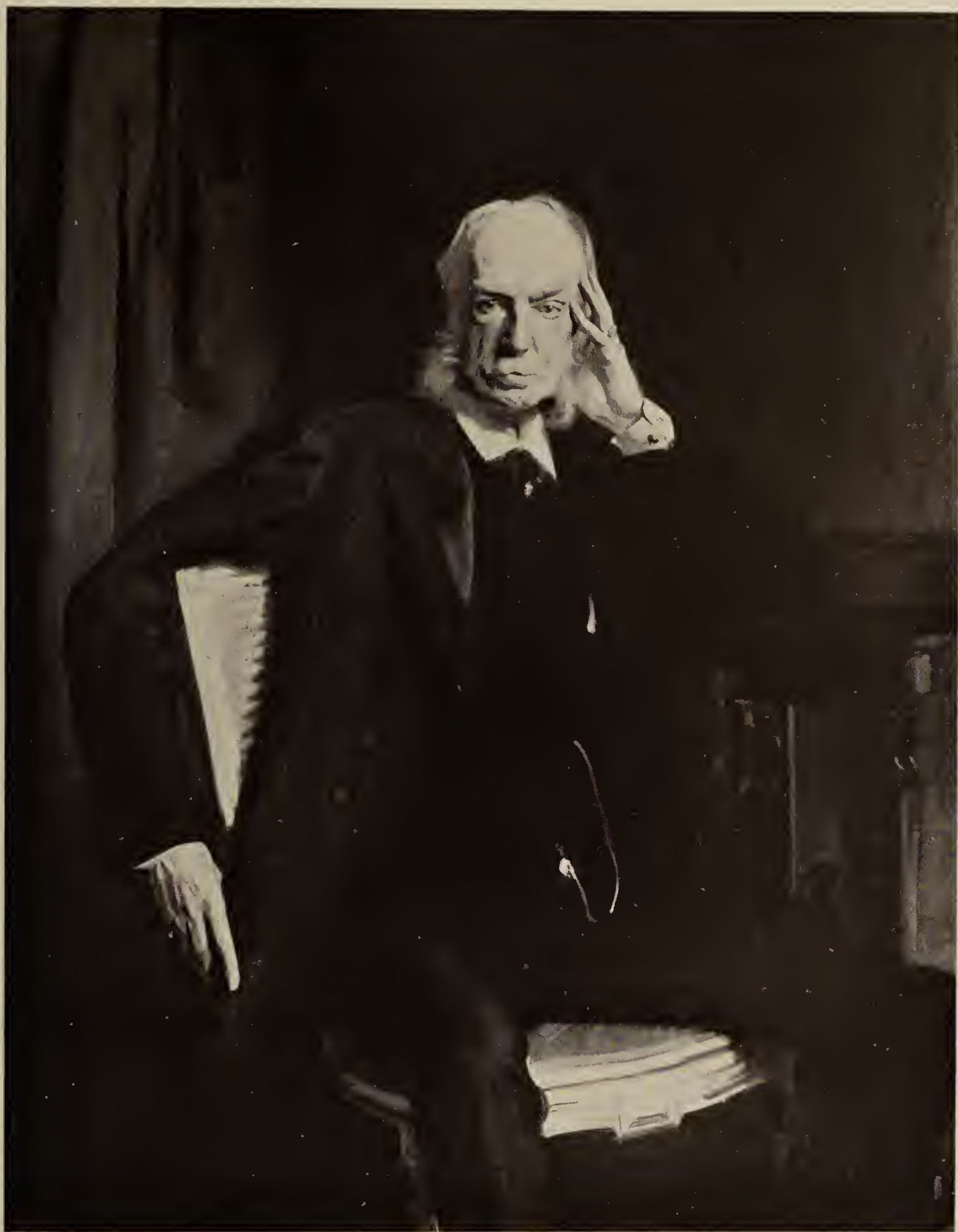
PORTRAIT OF MISS ADA REHAN

No. 58



PORTRAIT OF MISS HELEN SEARS

No. 59



PORTRAIT OF HENRY G. MARQUAND

No. 63





PORTRAIT OF SENATOR CALVIN S. BRICE

No. 64



PORTRAIT OF M. CAREY THOMAS, President Emeritus of Bryn Mawr College

No. 65



PORTRAIT OF THE HONORABLE JOSEPH HODGES CHOATE

No. 66





PORTRAIT OF MRS. WILLIAM C. ENDICOTT

No. 72



PORTRAIT OF MRS. JOSEPH CHAMBERLAIN

No 73





PORTRAIT OF EDWARD ROBINSON, ESQ.

No. 78



PORTRAIT OF MRS. A. LAWRENCE ROTCH

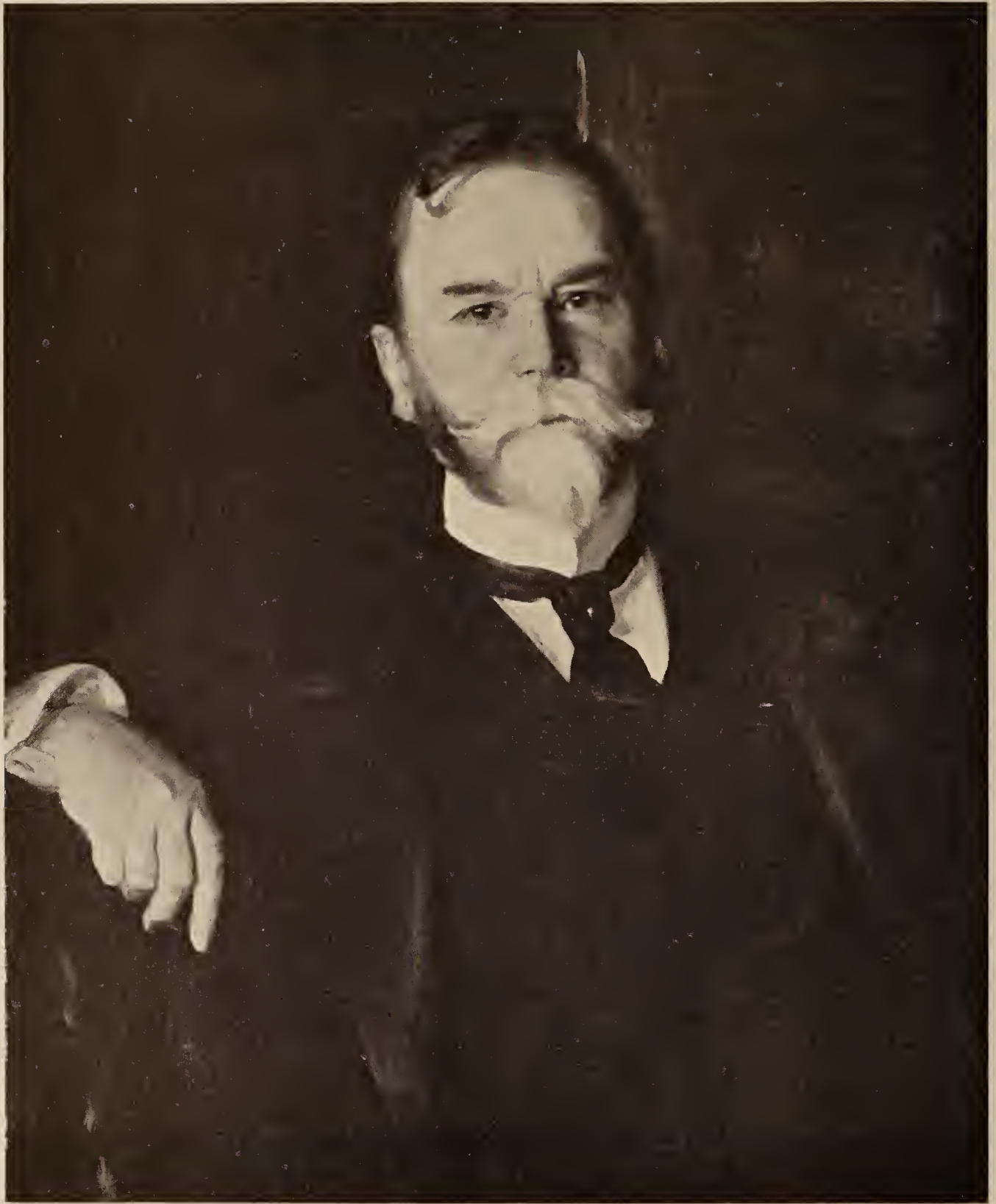
No. 83



PORTRAIT OF MAJOR HENRY L. HIGGINSON

No. 84





PORTRAIT OF THE HONORABLE JOHN HAY

No. 85



PORTRAIT OF THEODORE ROOSEVELT

No. 87



PORTRAIT

No. 99

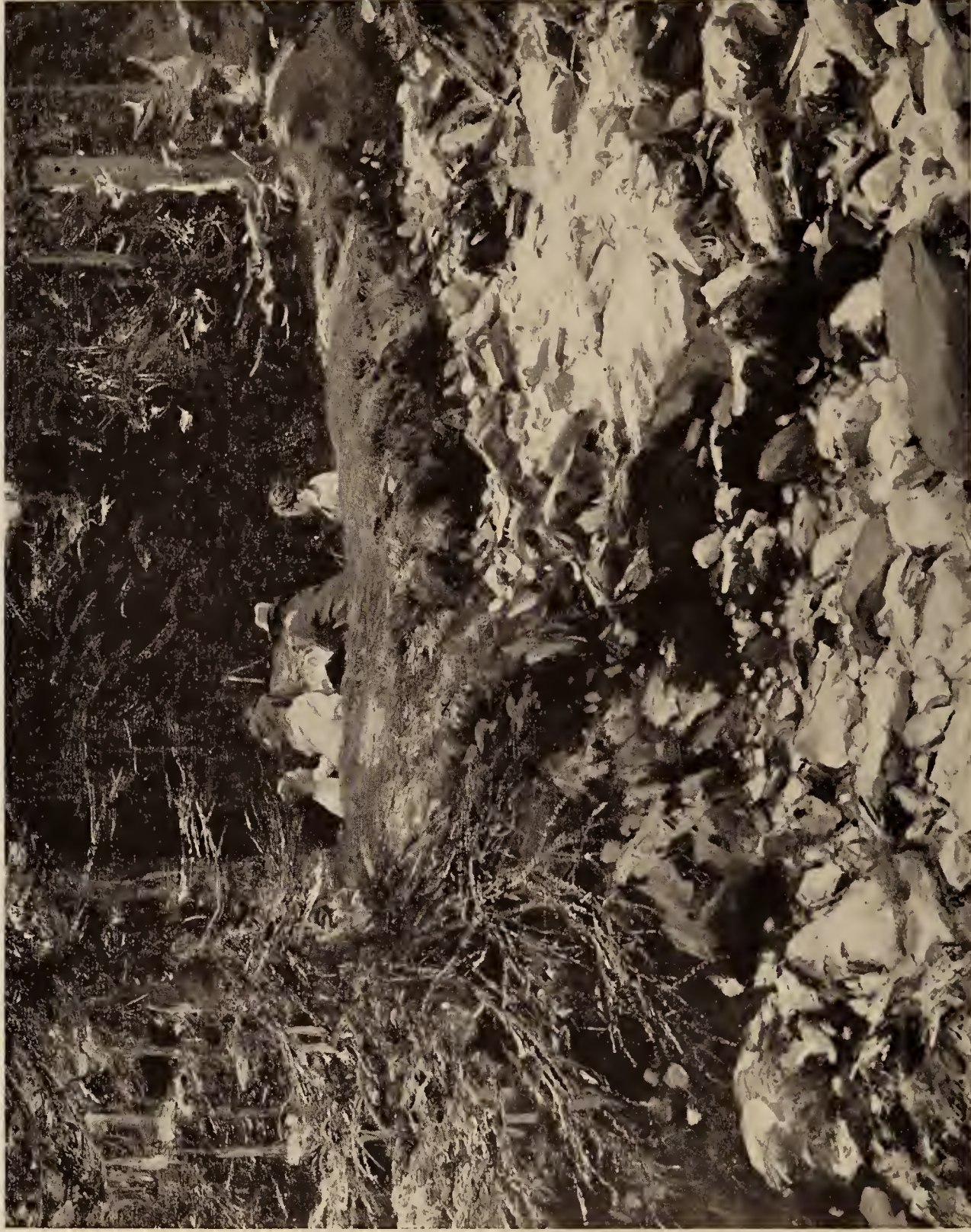




THE CONFESSION

No. 108





THE MASTER AND HIS PUPILS





TYROLESE INTERIOR

No. III





GRAVEYARD IN THE TYROL

No. 112





LAKE O'HARA

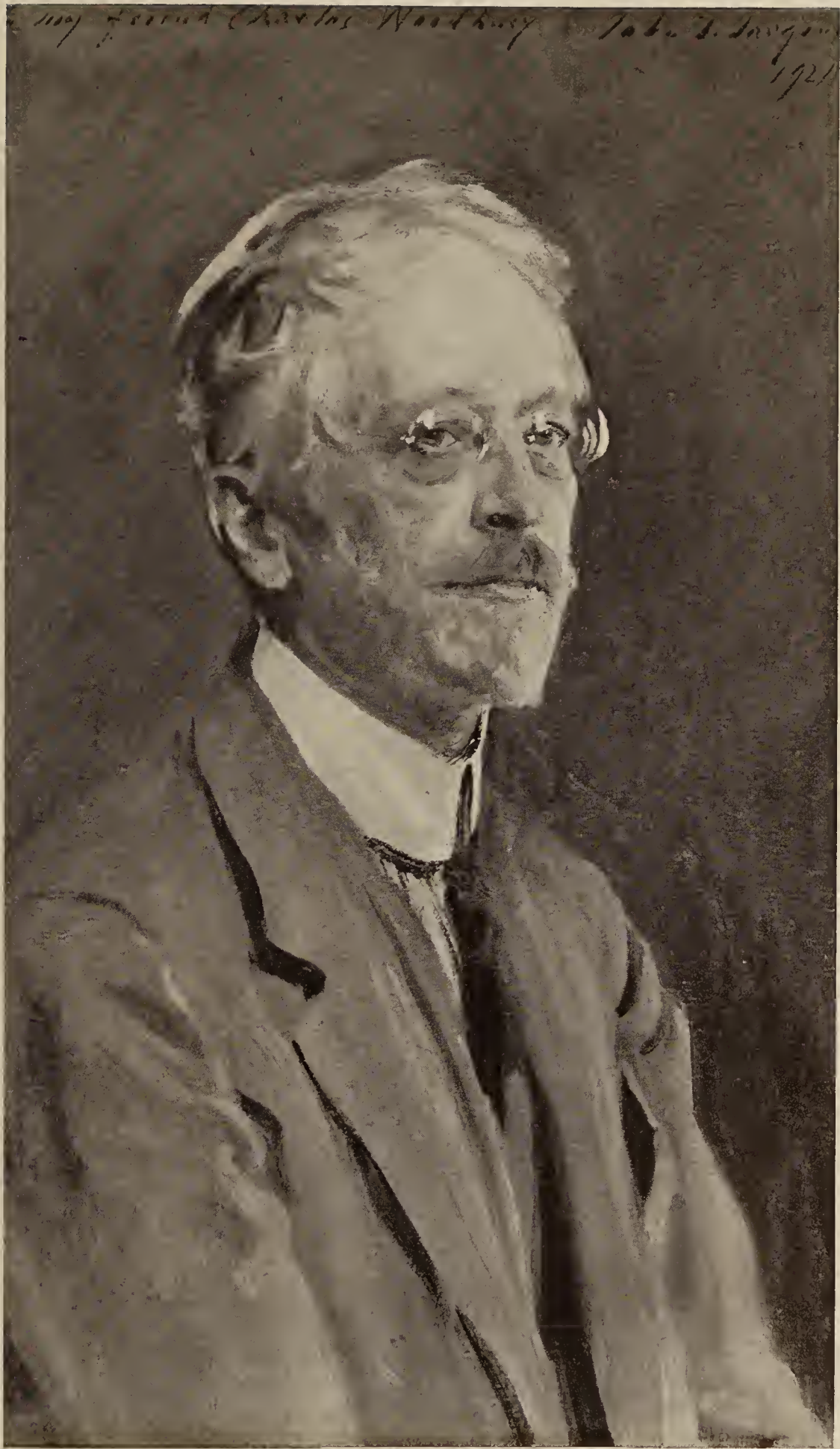
No. 115





PORTRAIT OF JOHN D. ROCKEFELLER, ESQ.

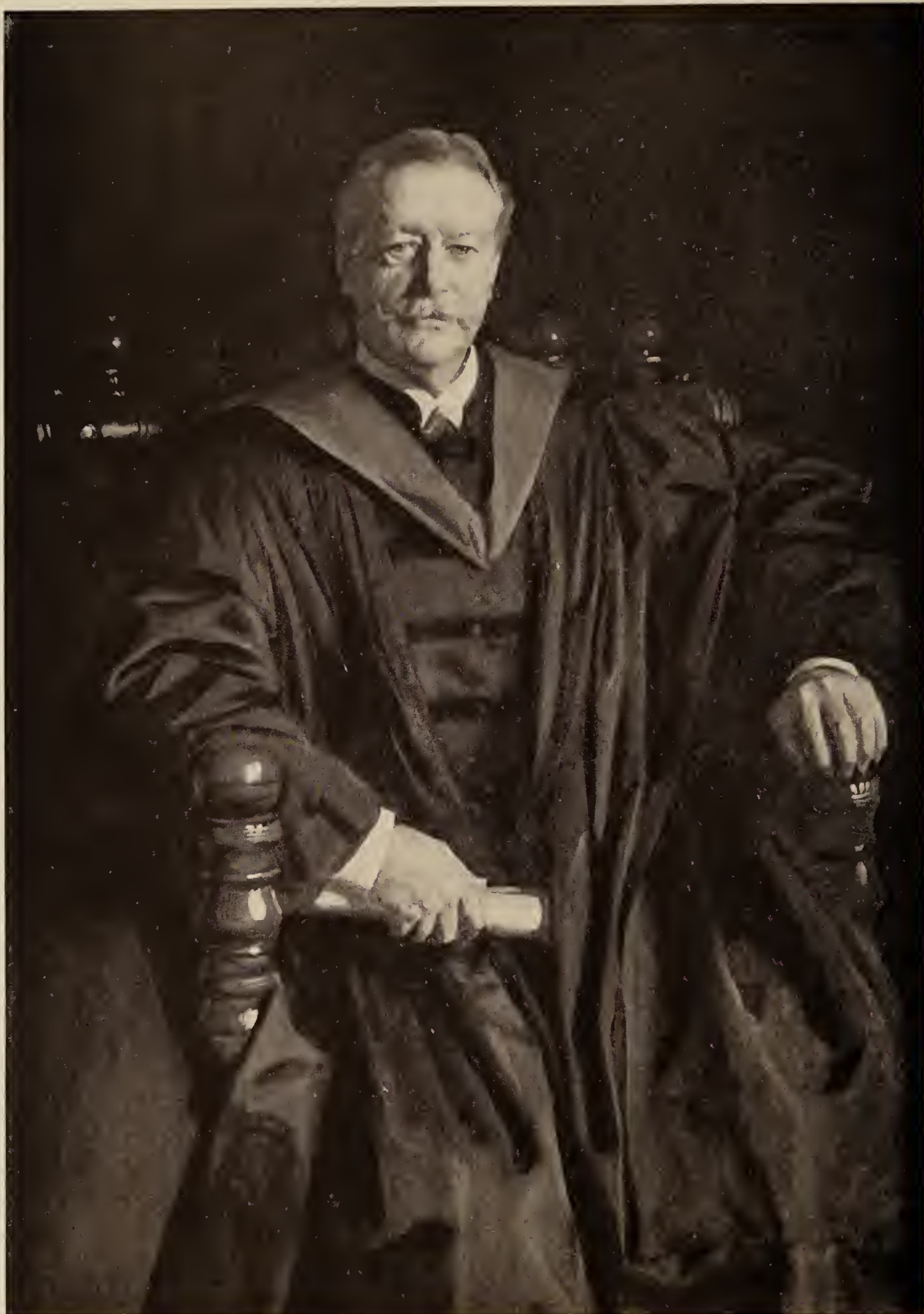
No. 117



PORTRAIT OF CHARLES H. WOODBURY, ESQ

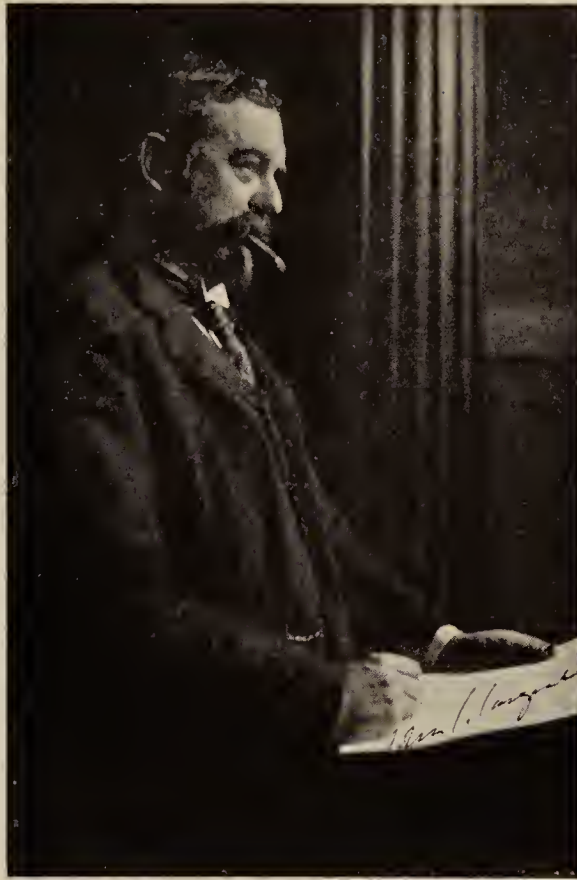
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PORTRAIT OF A. LAWRENCE LOWELL, President of Harvard University

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PHOTOGRAPH OF JOHN SINGER SARGENT

*Courtesy of Mrs. Montgomery Sears*

















